

KSU WIND ENSEMBLE

David Kehler, *Music Director and Conductor*



Wednesday, April 21, 2021 | 7:30 PM



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

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We offer a world class undergraduate education...training future performers, music educators, and leaders in the field of music. More than 285 majors and minors pursue degrees in performance, music education, composition, applied studies, theory, musicology, and ethnomusicology. Our programs and students stand out as the forerunners for the next generation of inspired musical scholars.

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KSU Bailey School of Music has a long-standing tradition of student ensemble performances at state, regional, and national music conferences. Our student ensembles are regularly featured at prestigious conferences throughout the country including the Georgia Music Educators, National Collegiate Choral Organization, National Band Association, Southern Division College Band Directors National Association, and the American Choral Directors Association Southern Division and National Conferences.

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Leslie J. Blackwell, DMA
Interim Director, Bailey School of Music



RALPH VAUGHN WILLIAMS (1872-1958)

English Folk Song Suite (1924)

I. March—*Seventeen come Sunday*

II. Intermezzo—*My Danny Boy*

III. March—*Folks Songs of the Somerset*

GORDON JACOB (1895-1984)

Old Wine in New Bottles (1958)

II. The Three Ravens

III. Begone, Dull Care

MICHAEL MARKOWSKI (b. 1986)

Embers (2015)

HOWARD HANSON (1896-1981)

Chorale and Alleluia (1954)

JOHN MACKEY (b. 1973)

Foundry (2011)



PROGRAM NOTES

***English Folks Song Suite*—Ralph Vaughan Williams**

Ralph Vaughan Williams was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very “English” sound. His early adventures, collecting folk songs in the English countryside, profoundly influenced his later compositions. Along with Gustav Holst, his works for wind band form a foundation for the serious literature in that medium.

The *English Folk Song Suite* is one of those foundational works. It was written in 1923 and premiered at Kneller Hall, home of Britain’s finest military music academy. It uses as its source material several English folks songs. It is cast in three movements: a *March* subtitled *Seventeen Come Sunday*; an *Intermezzo* on *My Bonny Boy*; and another *March* subtitled *Folk Songs from Somerset*, which incorporates several different tunes. The original composition also included a fourth movement, *Sea Songs*, which Vaughan Williams later decided to publish separately. *English Folk Song Suite* is a cornerstone of the wind band repertoire, and the *Intermezzo* demonstrates the harmonic daring and lyricism known by Vaughn Williams.

***Old Wine in New Bottles*—Gordon Jacob**

Gordon Jacob was an important twentieth century English composer whose eclectic conservatism and willingness to produce attractive trifles set him at odds with most of the progressives and elitists of his day. Over his 60 or so years of activity as a composer, he produced symphonies, concertos for various instruments, choral works, a ballet, chamber music, band music, patriotic scores during wartime, film scores, and various arrangements. He also wrote four important books, including *Orchestral Technique: A Manual for Students* (1931), which illuminates issues of orchestration and instrumentation, and *The Elements of Orchestration* (1962), which further elucidates matters of scoring. Jacob also authored numerous essays on music and taught music for more than 40 years. He received his musical training at the Royal College of Music under Vaughan Williams and other notables and joined the faculty there in 1924 and held the post until 1966.

[Program Notes, continued]

Old Wine in New Bottles is a light-hearted setting of four early English folk songs. Premiered by the BBC Northern Orchestra Winds and conductor Stanford Robinson at the St. Bees Festival in 1959, it remains one of Jacob's most popular compositions. The "old wine" in the title refers to each of the folk songs upon which the four movements are based. The "new bottles" are the creative melodic treatments, the unexpected harmonies, and the "freshness" and new life breathed into these old melodies. The instrumentation is that of a double woodwind quintet, with optional contrabassoon and trumpet parts.

Embers—Michael Markowski

Composer Michael Markowski (b. 1986) claims that he is "fully qualified to watch movies and cartoons" on the basis of his bachelors degree in film from Arizona State University. Despite this humility regarding his musical training (and glossing over the performance of his *joyRIDE* at Carnegie Hall when he was a high school senior, and his Frank Ticheli composition prize for *Shadow Rituals* the following year), he has gained attention as a composer of unique and sophisticated works for wind bands at all levels, including film, and other media. His works are being performed across the United States and around the world, leading to an ever-growing list of commissions and guest appearances. Learn more about him at the websites *IMDB*, the *Wind Repertory Project*, *Metropolitan Music Community*, the *Everything Band Podcast*, and *United Under Arts*.

The composer writes:

Embers is a little difficult to put into words because it's partly about my dad's mental health, which has slowly been fading, and the grace that my mom has carried herself with even as her 29-year marriage also fades. My dad's condition didn't diminish overnight; unfortunately, it's been much more insidious than that, taking nearly ten years for anyone in our family to recognize (or admit) that something in him seems significantly different.

I don't want to share too much information here, because these issues are both incredibly personal and particularly complex, but I do want to say that it has been kind of interesting (for lack of a better word) to watch my mom and myself try to figure out the best way to try and help my dad. (I think it's important to note that he still doesn't recognize that his behaviors have changed, which makes professional diagnosis a challenge when therapy and counseling are generally only voluntary.)

And so we've loved and supported him as best we can, but I've recently realized that after all this time, my mom and I have spent a lot of time waiting—waiting in sort of a hopelessly romantic way. We share the thought that maybe someday my dad will have a moment of self-realization where he says to himself, "You know, something doesn't feel quite right. Maybe I should get myself checked out."

[Program Notes, continued]

But unfortunately, it's not usually that easy. My mom seems to keep saying, "We'll see what tomorrow brings," but waiting for new symptoms to arise in order to seek any kind of medical or psychological treatment feels a bit like purgatory.

So now I figure that if I don't know how to help my dad, if I'm stuck somewhere between simply loving him and strong-arming him into counseling, maybe I can at least attempt to help myself and help my mom make some emotional sense of our situation by taking all these complicated feelings and expressing them in a piece of music.

***Chorale and Alleluia*—Howard Hanson**

Pulitzer Prize winner Howard Hanson (1896-1981), a major American composer and educator, founded the annual American Music Festival and directed the Eastman School of Music for 40 years. Howard Hanson was born in October 1896 in Wahoo, Nebraska. He graduated from the Luther Academy and College in Nebraska in 1912, then studied under Percy Goetschius at the Institute of Musical Arts (later the Julliard School) in New York City, and under Arne Oldberg at Northwestern University in Evanston, Illinois. In 1916, Hanson became an instructor at the College of the Pacific in California. His teaching and administrative talents soon became evident, and in 1919 he was made dean of the College of Music at the age of 23. In 1924, the founder of Eastman Kodak Company, George Eastman, asked Hanson to become director of the new Eastman School of Music in Rochester, N.Y. Hanson accepted and held the post until his retirement in 1964. His energy and administrative skill made the Eastman School one of the most important conservatories in America.

Chorale and Alleluia was completed in January 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point. The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

[Program Notes, continued]

Foundry—John Mackey

The composer writes:

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an “instrument.” Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion—things like salad bowls and mixing bowls and piles of wood? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a “clang”—a metal instrument, probably struck with a hammer, that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described.



David Kehler, Music Director

Listed alphabetically to emphasize the importance of each part.

Flute/Piccolo

Rianna McClendon, Ball Ground
Rachel Reaves, Marietta
Madhavi Shingala, Duluth
Jade Weldy, Woodstock
Mackenzie Weston, Woodstock
Mackenzie Wilson, Dallas

Oboe

Naomi Israel, Marietta
Catherine Walker, Canton

Bassoon

Franklin Graterol Leon, Duluth
Mia Rodriguez, Decatur

Clarinet

Katheryn Mullinax, Cartersville
Bethany Petri, Douglasville
Ian Robinson, Lawrenceville
Renaë Sheldon, Jefferson
Autumn Straud, Royston

Saxophone

Stan Kiklica, Marietta
Noah Pirkle, Dallas
Kevin Worley, Marietta

Horn

Logan Mossor, Acworth
Molly Shannon, Cumming
Adam Stillwagon, Powder Springs

Trumpet

Jalen Dobson, Marietta
Matthew Garren, Kennesaw
Sommer Lemcoe, Roswell
Eli Rickles, Alpharetta
Billy Sands, Cartersville
Cierra Weldin, Dallas
Andrew Wynn, Athens

Trombone

Raymond Durr, Marietta
Blue Goodman, Jasper
Nate Lawson, Woodstock

Euphonium

Alex Diaz-Zarate, Marietta
Zachary Leinberger, Fayetteville
Noah Minch, Powder Springs
Emma Wood, Alpharetta

Tuba

Nick Collins, Milton
Kobe Greene, Canton
Laurenz Oriondo, Kennesaw

Piano

Jesse Cook, Acworth

Percussion

Matt Andrews, Buford
Sam Brooke, Marietta
Nicholas Bryant, Dahlonega
Jason Frey, Warner Robbins
Anna Gugel, Marietta
Riley Hodges, Marietta
Christian Kilgore, Stratham
Bryan Mayo, Rockmart
Matt Pate, Jefferson
Olivia Reeves, Marietta

Ensemble Assistants

Alex Diaz-Zarate, Atlanta
Laurenz Oriondo, Kennesaw



BIOGRAPHY

David Kehler

Since 2009, Dr. David Kehler has served as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, advanced private conducting, symphonic repertoire, and twentieth century music. His work at Kennesaw State has been recognized by the KSU College of the Arts as the recipient of the 2020 Teaching Award, and the 2021 Research and Creative Activity Award. Along with his university responsibilities, Dr. Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President for the College Band Directors National Association–Southern Division.

An advocate of new music, Dr. Kehler has commissioned more than two-dozen leading composers, including several Pulitzer Prize winners, to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, WABE, along with being featured twice at the College Band Director's National Association Convention, and most recently, at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the American Prize for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband, The Dallas Winds, and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, and his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin.



KENNESAW STATE UNIVERSITY WIND ENSEMBLE

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwanter. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwanter have recently visited and worked directly with the Ensemble and its students.

Because of KSU's continued close relationships with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (*WABE- Atlanta public radio*).

In 2012 and 2016, the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017, was featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the winner of the 2013 American Prize for best wind ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.



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